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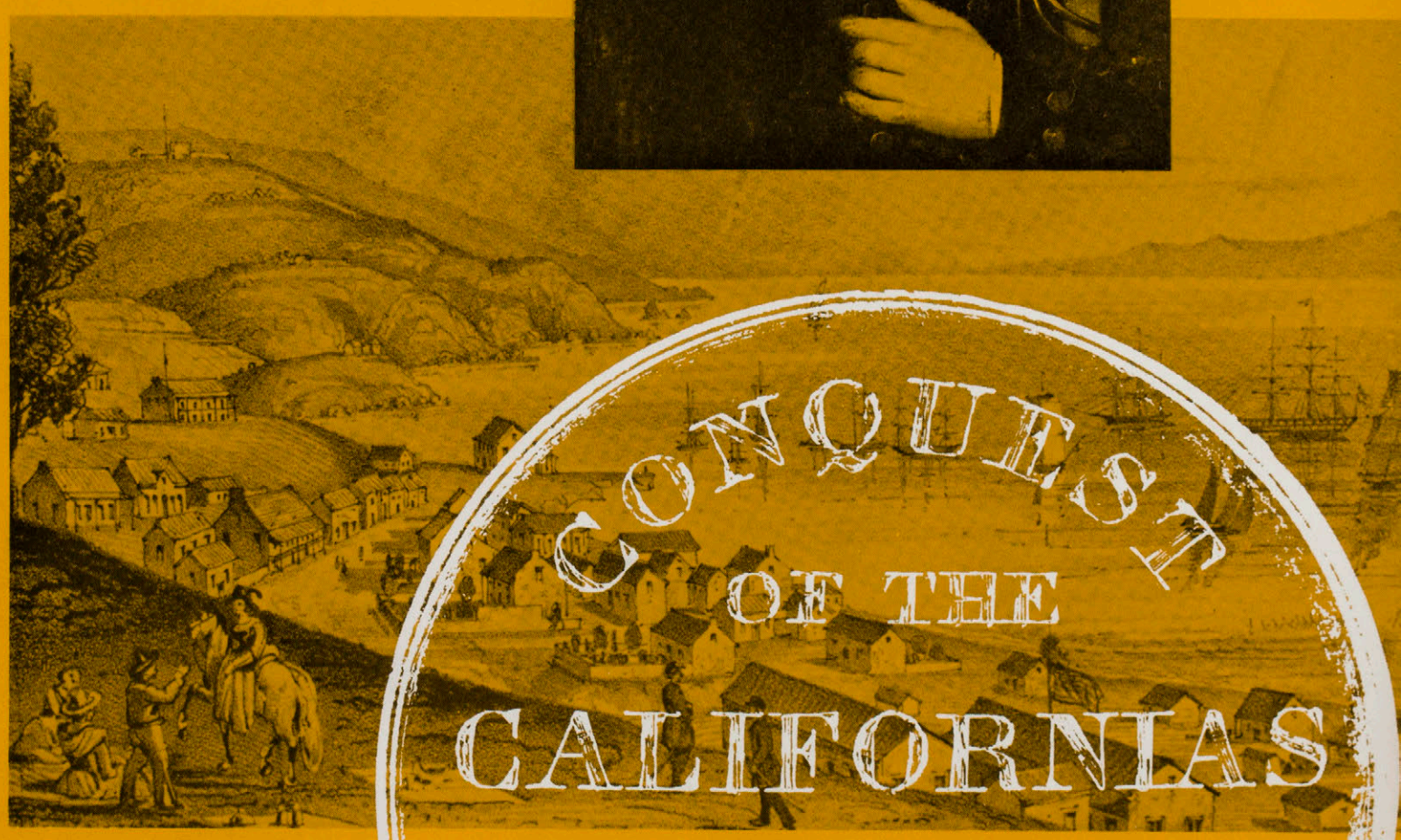

CONQUEST OF THE CALIFORNIAS

1846

Lieut. J. W. Revere

U. S. N.

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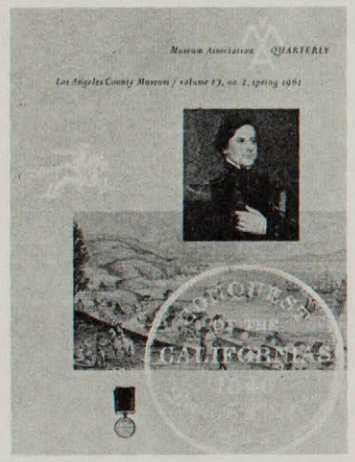

The cover design, by Zoame Shipman, shows an 1839 portrait of Joseph Revere, his own sketch of Monterey, and the 1846 Conquest medal.

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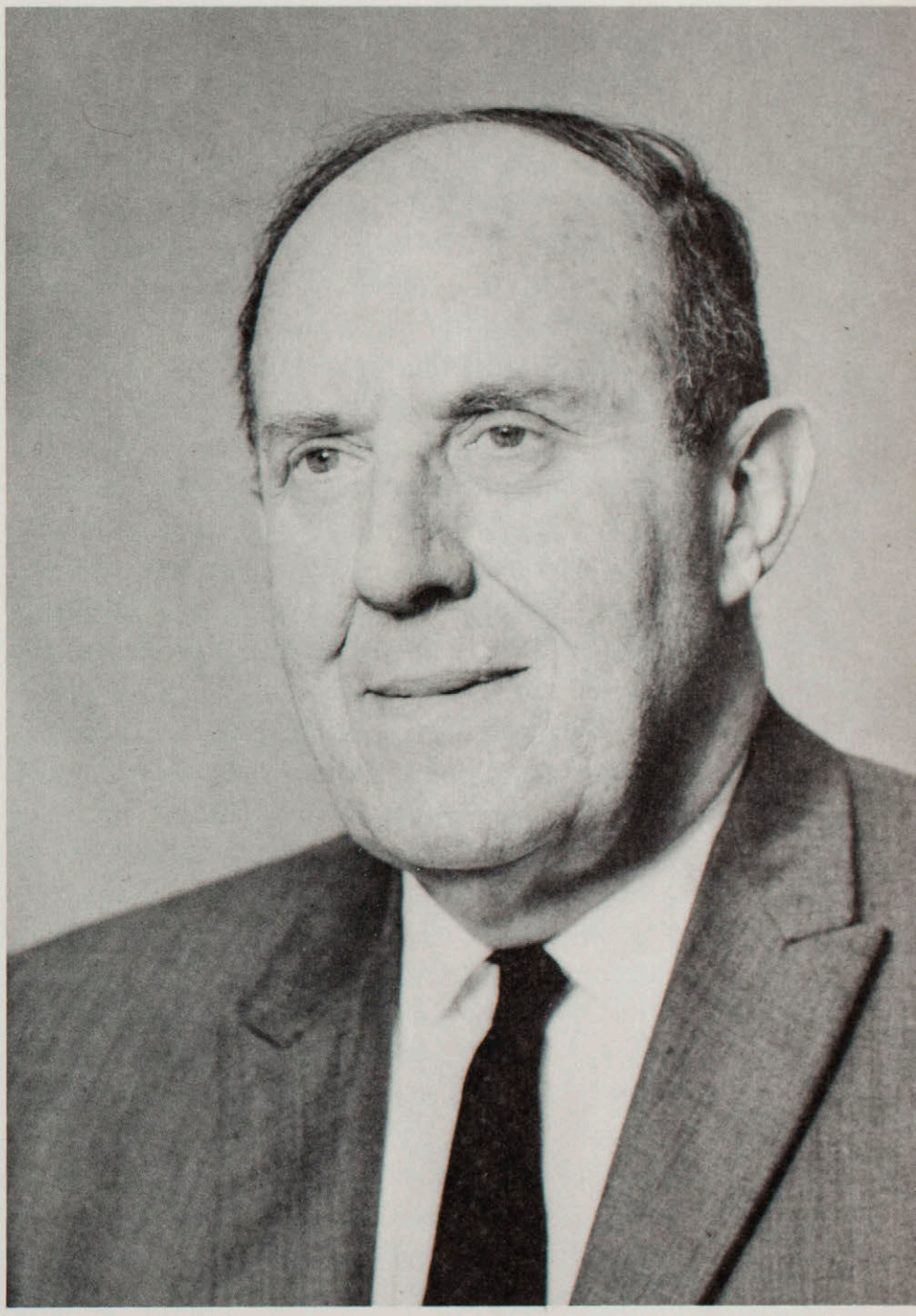
The QUARTERLY *of the Los Angeles County Museum. Volume 17, Number 2*

Welcome to Herbert Friedmann

Director, Los Angeles County Museum



In answer to the QUARTERLY'S *request for his plans for the future, Dr. Friedmann writes:*

IT IS quite impossible for a new director to plan realistically for the future of a great institution that already has half a century of accomplishment behind it, until he has had an opportunity to become familiar with all aspects of its organization, with the various talents, skills, and interests of its devoted staff members, and with the scope and the prospects of its collections. However, if I may be permitted to express a few basic thoughts, they are these:

A museum has essentially three main functions—to preserve for posterity materials of cultural, esthetic, scientific, or historical interest; to give to its visitors information and ideas through its exhibits, publications, and lectures, opening vistas new to them, thereby enriching their personal experience; and to increase the sum of human knowledge by research based on its collections and their documentation. It is my hope to enlarge and to expedite plans for all of these activities. Museums, like libraries, are constantly growing organizations, and productive growth requires not only facilities, funds, and staff, but also direction and planning. The opportunities for the growth and increasing significance of the Museum to the community of Los Angeles, and to the world at large, offer a most intriguing challenge.

A Revere in California

RUSSELL E. BELOUS

Associate Curator of History

THE SIMPLE *record of the career of almost any person, however humble, furnishes some useful lessons, from which may be derived either guidance or warning; and the story of an active life full of vicissitudes and strange experiences . . . can hardly fail to point some profitable moral. . . .*

So begins the autobiography of Joseph Warren Revere (1812-1880) whose numerous contributions to the Western American scene have been noted only briefly by historians—partly because of the overshadowing fame of his grandfather, Paul Revere, and partly because until recently there has been general indifference to the history of the American West.

Joseph Revere's contribution to California history was first publicly recognized in 1926 when, as a memorial to the Mexican War, three bronze plaques were placed at the Los Angeles Union Stockyards, 4500 Downey Road, the site of the Battle of La Mesa, where the final skirmish that ended the war took place. One of these plaques was inscribed to Joseph W. Revere who . . . *lowered (the) Bear Flag and unfurled the Stars and Stripes . . . at Sonoma, California . . . July 9th, 1846.*

For thirty-four years, until July, 1960, a number of mementoes rested peacefully in a special case on the wall in the Stockyards building. Originally placed there by Mrs. Pauling Revere Thayer and Miss Laura

Brigadier General Joseph Warren Revere. Charcoal sketch, unsigned, executed between 1861 and 1863

Revere Little (whose mother was Joseph Revere's niece), the items included portraits, sketches, and medals testifying to the adventurous life Joseph Revere spent in the service of his country.

When plans were made to raze the Stockyards building in the summer of 1960, Mr. J. H. Kelley offered the objects to the Los Angeles County Museum. They will be placed on permanent display in the new California Hall when it is remodelled next year.

So, in a rather unusual way, two oceans and a number of traditions are linked by a famous name and a collection of historical objects. Fortunately for the historian, Joseph Revere wrote two excellent accounts of his activities. His *Tour of Duty in California* was published in 1849. His *Keel and Saddle* appeared in 1872. The written materials and the objects must be considered together in order to obtain a complete picture, for neither is entirely adequate without the other.

Joseph Warren Revere was born in Boston on May 17, 1812, and fourteen years later,

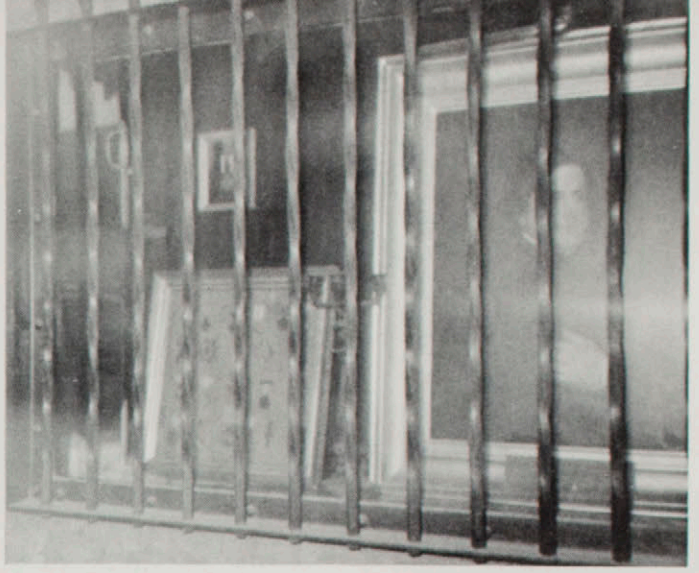
following the bent of an early predilection for foreign travel, he entered the United States Navy as a midshipman. In the summer of 1828 he sailed on his first cruise to the Pacific Ocean. In 1832 he was promoted to the rank of lieutenant and sailed in the frigate *Constitution* for France, the Mediterranean, and the Baltic.

The period from 1832 to 1839 is treated only briefly in his second book, but it was apparently full of adventure. *While in Ceylon,* he wrote, *we heard of acts of piracy committed by the Malays of Sumatra and sailed for that island. We remained three months off the coast engaged alternately in threatening, negotiating, and fighting the Malays. In March, 1839, we sailed for Singapore and home.*

One of the objects in the Revere collection is a British sword, with the notation that it was presented to Joseph Revere by Lord Auckland in 1839. Since Lord Auckland was Governor-General of India from 1835 to 1842, and since the Afghan War began in 1838, this sword would indicate that Revere played a part in it which he failed to mention in his memoirs. Another incident he omitted mentioning was his return to the States during the year 1837, at which time he posed for the Jared Flagg portrait which appears on the cover of this issue of the QUARTERLY. The portrait shows him in his Navy uniform.

In the summer of 1845, as war with Mexico threatened, Lieutenant Revere was assigned to a corvette, the *U.S.S. Cyane,* which joined the United States Navy squadron cruising in the Pacific. In February, 1846, he was transferred to the *U.S.S. Portsmouth* at Mazatlán, Mexico. Under the command of Captain John B. Montgomery, the *Portsmouth* sailed for Monterey, California, in April. Here it was to keep a close watch over the rapid developments immediately preceding the war with Mexico which would begin the following month. In July, 1846, the American flag was raised in Yerba Buena (San Francisco), Monterey, Sutter's Fort, and Sonoma.

The honor of raising the flag in Sonoma was given to Lieutenant Revere. Since there



The Revere Collection on display at the Los Angeles Union Stockyard. Installed September 9, 1926. Removed to Los Angeles County Museum July, 1960.

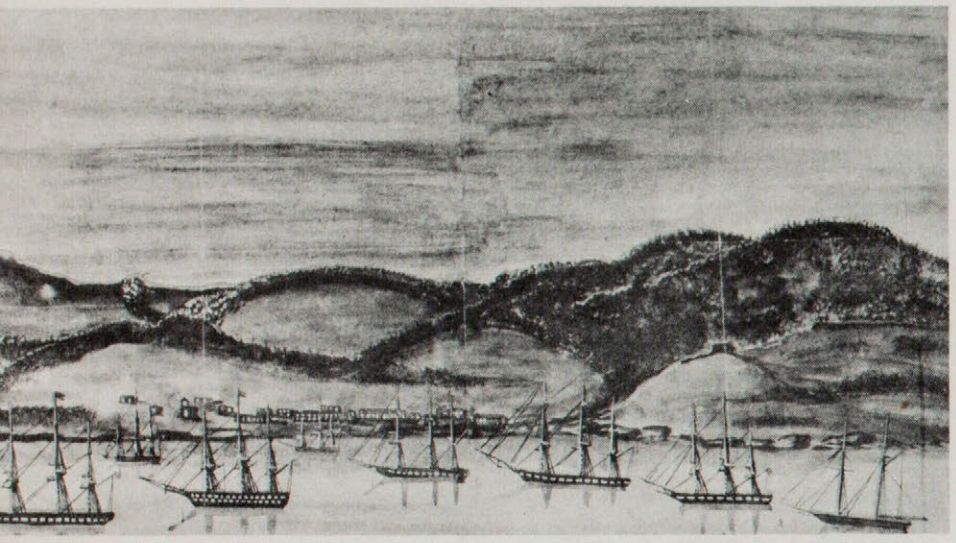
were no Army officers on hand, with the exception of Colonel Frémont, the Navy and Marine Corps officers were given duties on shore, both as officers of the newly raised California battalion and as civil magistrates. In his *Tour of Duty* Revere noted that *it fell to my lot to exchange the quarter-deck for the saddle, having been ordered to take command of the district on the north side of the bay, garrisoned by Company B, California Battalion Mounted Riflemen. Although I had often before done duty on shore with my "charge of foot," this was the very first time I had ever served in the cavalry—and albeit not exactly a "horse marine," I found this kind of life far more to my taste than remaining on board ship, in a war with an enemy incapable of opposing us in our proper element.*

Revere remained in Sonoma for nearly six months. After establishing the usual routine of the patrols and scouts, he found abundant leisure to make numerous observations and was able to visit all parts of this district which he considered *the finest portion of this universally magnificent country.*

In October, 1846, Revere purchased the estate of San Geronimo, consisting of two square leagues, about five miles from the old mission of San Rafael. When he was transferred to San Diego in December, he left the ranch in charge of an Indian foreman. In command of San Diego, Revere was not with Kearny at the San Pasqual *disaster.* Later, he sailed with his squadron for the coast of Mexico, where it was employed in blockading Mazatlán and San Blas.

He participated in raising the American flag in San Jose and La Paz *thus having the honor of raising the flag at the most northern and southern points of the Californias.*

With the war's end, in February, 1848, Revere's ship *started on her long and tedious voyage home by way of Cape Horn . . . arriving at Boston in June of that year.* Revere received several medals for the Mexican War. (Since the United States government's first military medal, Congressional Medal of Honor, was not issued until the Civil War, these medals were issued to him by private organizations.)



Monterey Bay, June 12, 1847. The United States Squadron at anchor. Pictured (left to right) are the U.S.S. Congress, Columbus, Warren, Portsmouth, Gale, Galia. *Sketch by William H. Meyers. Courtesy* Naval Sketches of War in California.

San Francisco Bay, 1846. The U.S.S. Portsmouth *(center) and several transports and schooners are in the foreground. Yerba Buena (now San Francisco) is in background. Lithograph by William F. Swasey:* Montgomery and the Portsmouth.

A few months after his arrival in Boston the Navy Department ordered Revere back to California to serve as government agent for the protection of live oak and other Naval timber on public lands. He sailed on a merchant vessel to the Isthmus of Panama, crossed the Isthmus on foot, and embarked again arriving in San Francisco in February, 1849.

Revere remained at San Geronimo while attending to his *duties both public and private.* His ranch had prospered since 1846, and now had 500 head of cattle and abundant crops. The foreman, however, had left for the gold mines and Revere was soon without any help. He himself was tempted to try his luck, but there was also money to be made in the sale of goods to the miners. Soon Revere was selling cattle, horses, tools, utensils, and potatoes in the gold fields.

On September 20, 1850, Revere *resigned my commission as a lieutenant in the Navy, hopeless of promotion after twenty years of service, yet reluctant to abandon my profession.* But he soon became restless with his landlocked (and rather sedate) activities. In the late summer of 1851 he apparently sold San Geronimo and entered into a partnership with an adventure-seeking ex-Mountain Man, Sandy McGregor. Together they purchased *La Golondrina,* a clipper ship of two hundred tons. Built in Spain, and flying the Spanish flag, she was manned by an international crew of twenty and was soon busy carrying cargo from San Francisco to such Mexican west coast ports as Guaymas, La Paz, and Loreto.

If Revere sought excitement, it was not long in coming. In October of the same year, two days out of Guaymas, they saw a beached ship. It was the brig *La Hermosa Gaditana* from Cadiz, Spain. Its crew was obviously fighting a losing battle with a group of Indians. Although the surf was heavy, Revere and McGregor launched two whale boats and, with eighteen of the crew, they approached

the shore. While Revere raked the beach with cannon shot, McGregor landed and succeeded in driving off the Indians long enough to save *the seventeen men and one lady*. Said Revere of this action: *I have since received substantial acknowledgments from the Spanish government and others.* At least some, if not all, of these "acknowledgments" are represented in our collection by several medals and decorations. It is noteworthy that both Spain and Mexico (and possibly the United States through the Tayleur Fund) recognized this affair, and that no two medals are in agreement as to the date and number of shipwrecked sailors.

In the late fall, 1851, the partnership was dissolved; McGregor became homesick for his Rocky Mountain friends and, at San Blas, they were able to make a large profit by selling their ship to several Englishmen hoping to find gold in Australia.

Joseph Revere then took the cargo overland to Mexico City where he would sell it and renew old acquaintances with the American Diplomatic Corps. The American Minister introduced him to the President of Mexico, Don Mariano Arista, who promptly appointed him lieutenant colonel in charge of organizing and drilling the Mexican artillery. Revere was also to instruct in *pyrotechny, dynamics, military science, target practice and laboratory work* . . and was later to lead several military expeditions against rebellious Indian groups. It seems ironic that only six years earlier, in May, 1846, Arista, as the commanding general of the Mexican forces, had been defeated by General Zachary Taylor at Palo Alto and Resaca de la Palma. This was only two months prior to Revere's raising of the American flag at Sonoma.

Military Order of the Loyal Legion of the United States. Instituted April 15, 1865, for service in the Civil War.

Tayleur Fund for the Succour of Shipwrecked Strangers. "To Joseph W. Revere for distinguished gallantry in saving life at Sonora, Mexico, 1850."

Mexico. Order of Guadalupe, Officer's Badge.

Mexico. For valor.

Sons of Veterans, United States of America. For service in the Civil War, 1861-1865.

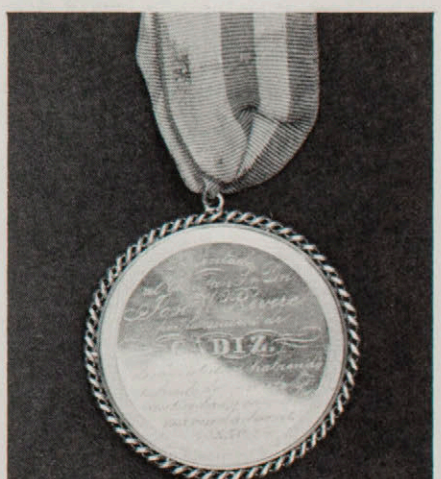
Spain. Order of Isabella.

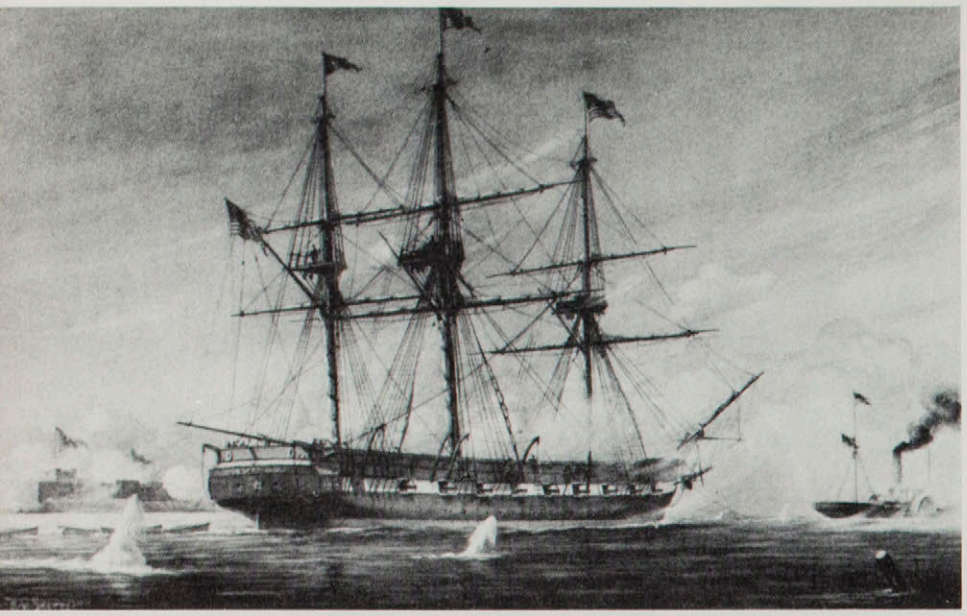
Aztec Club of 1847. Founded in Mexico City by officers of the United States Army who participated in the Mexican War, 1846-7.

Spain. "Presented to Captain Joseph W. Revere by the City of Cadiz, said captain having saved from death and captivity 14 of his countrymen, 1850."

Spain. "For having saved the lives of 13 shipwrecked sailors. Presented to Joseph W. Revere by the City of Sevilla, Spain, 1851."

United States and foreign medals, orders, and decorations received by Joseph Warren Revere, 1846-1865.





The U.S.S. Portsmouth *in action. Sketch by R. G. Skerrett:* Montgomery and the Portsmouth.

When Arista left office in January, 1853, Revere resigned his commission and returned to the United States via Vera Cruz. At New Orleans he met a United States Army lieutenant, Thomas J. Jackson. There followed a long discussion concerning astrology, which ended with Jackson's prediction that *May, 1863, will be dangerous to both of us.* The lieutenant was later better known as Stonewall Jackson and became famous as a Confederate general during the Civil War. We shall return shortly to his prediction.

Revere's actions between 1854 through 1860 are not described in either of his two books, though he does mention the Italian campaign of 1858. And a British medal in the collection issued for the Indian Mutiny campaign of 1857-1858, indicates that he may have spent some time as a military consultant to various European governments.

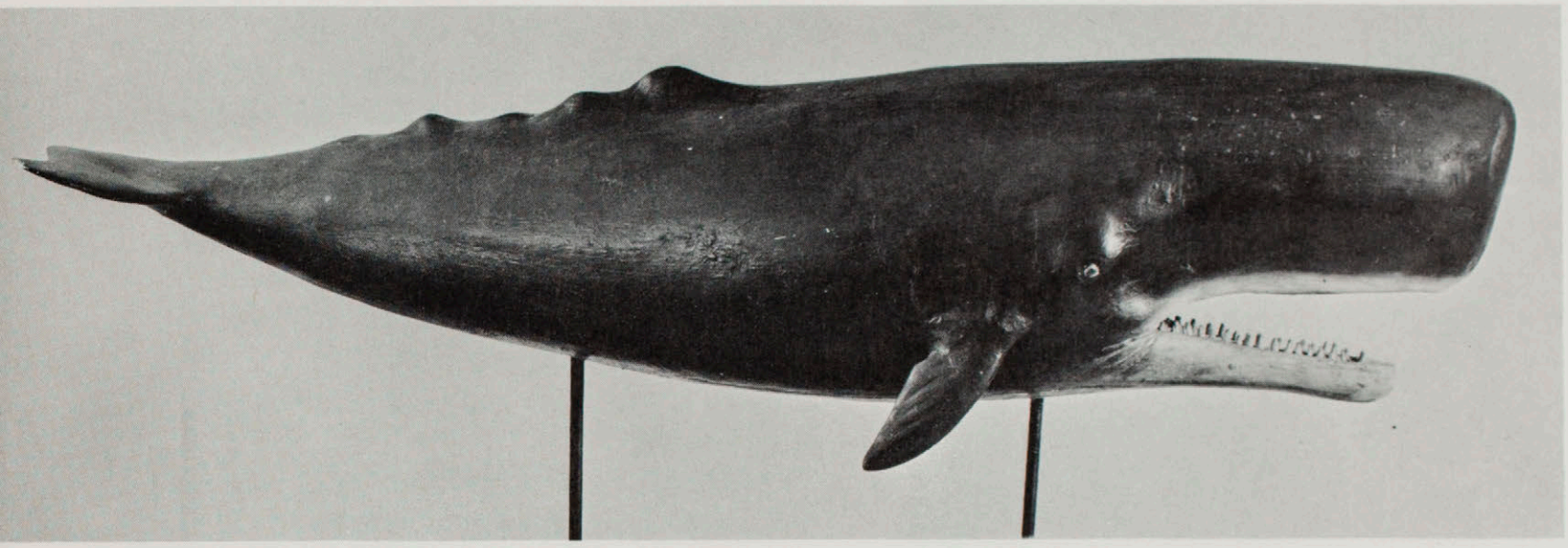
The Civil War began while Revere was in Paris and, although he was too old for the regular army, he returned home *feeling bound to aid my country . . in the trials she was about to enter upon, after having been educated to the profession of arms in her service* . . . On August 31, 1861, the Governor of New Jersey appointed Revere Colonel of the 7th New Jersey Volunteers Infantry. He was later, as Brigadier General, in command of the 2nd Brigade, 2nd Division, 3rd Army Corps in the Army of the Potomac. Two privately issued medals for his service in the War are in our collection.

Revere's autobiography ends at this point, although it was not published until 1872. His final comment: *I could not tell the story of my connection with that army with the judicial impartiality which should characterize the historian . . . I could not withhold denunciation of incompetency and perfidy . . .* The reason for this bitter closing comment is related to the prophecy of ten years earlier. At the Battle of Chancellorsville (May, 1863), General Joseph Revere was not only a witness to the death of Stonewall Jackson, but was himself involved in an action which, that same month, led to his forced resignation from the service. So, after a brilliant career in the military and civil service of his country, and in the business affairs of our thirty-first state, Revere returned to Morristown, New Jersey, with many memories and a few "acknowledgments."

While his life was, perhaps, less spectacular than that of his grandfather, his outlook was broader and his total contributions more numerous. For, in spite of the fact that Joseph Revere was born in the East and spent the later years of his life there, he was truly a product of California and the Western frontier. The last page of Revere's *Tour of Duty* is indicative of this new challenge which preoccupied him as it did so many others of his time.

Perhaps a hundred years hence some curious book-worm . . . will be tempted to find out what was said and predicted of California at the eventful period of her annexation to the United States . . . The poor Indians will then have passed away; the rancheros will be remembered only as the ancient proprietors of broad lands . . . the Grizzly Bear will live only in books and in tradition . . . And California . . . will she have become populous and enlightened, the seat of arts and learning, the generous rival of her elder sisters in all that is lively and of good report among men? Will not her arts of peace flourish beyond example, and the majestic tread of man still press onward towards a yet more glorious Destiny?

Scrimshaw: Folk Art of Yankee Whalemen



Three- to eight-inch teeth of the spermaceti whale provided whaling crews with material for scrimshaw.

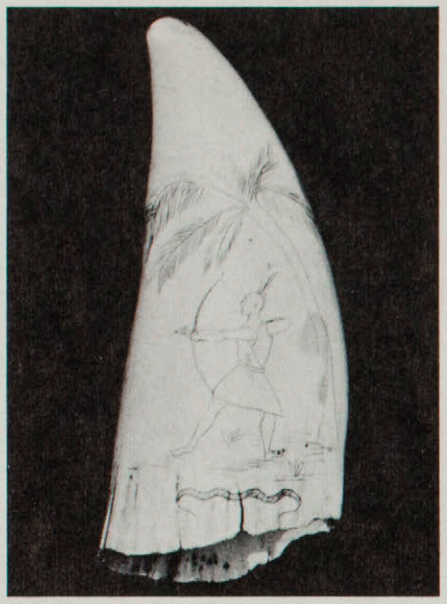
DAVID K. CALDWELL
Curator of Marine Zoology

ARTISTIC designs on baleen or whalebone are sometimes referred to as scrimshaw, but the true connoisseur prefers to limit the term to engraved or carved teeth of the sperm whale. Said to be the only truly indigenous folk art of America, scrimshaw probably began to flourish when the whaling ships first undertook extended voyages into the Pacific in the year 1795. Some articles now generally considered to be scrimshaw may have been made long before that date.

The Indians had been whalemen for many years before the first Europeans arrived in America. Following the aborigines, the early settlers attempted to utilize this marine resource and gradually developed a profitable fishery for several species of whales which ventured within fifty miles of the shore, the maximum range of these alongshore whalemen.

Then one day in the year 1712 a Captain Christopher Hussey, whaling in the region of the Nantucket South Shoals, found his vessel gale-blown far to sea. When the storm had passed, he sighted whales but their telltale spouts or "blows" were like none he had ever seen. Despite his being much farther at sea than made him comfortable, he followed his hunter's urge, pursued the school, and killed one of the unfamiliar whales. It proved to be that then mysterious species known as the "spermaceti." While their kind were not completely unknown to whalemen, as the sea had flung their huge bodies onto the shore, this was the first time a whaleman had taken one at sea.

Here then was the aristocrat of all whales, for its oil was of two types and both were of exceptional quality. Many of the by-products of the carcass also were of great monetary

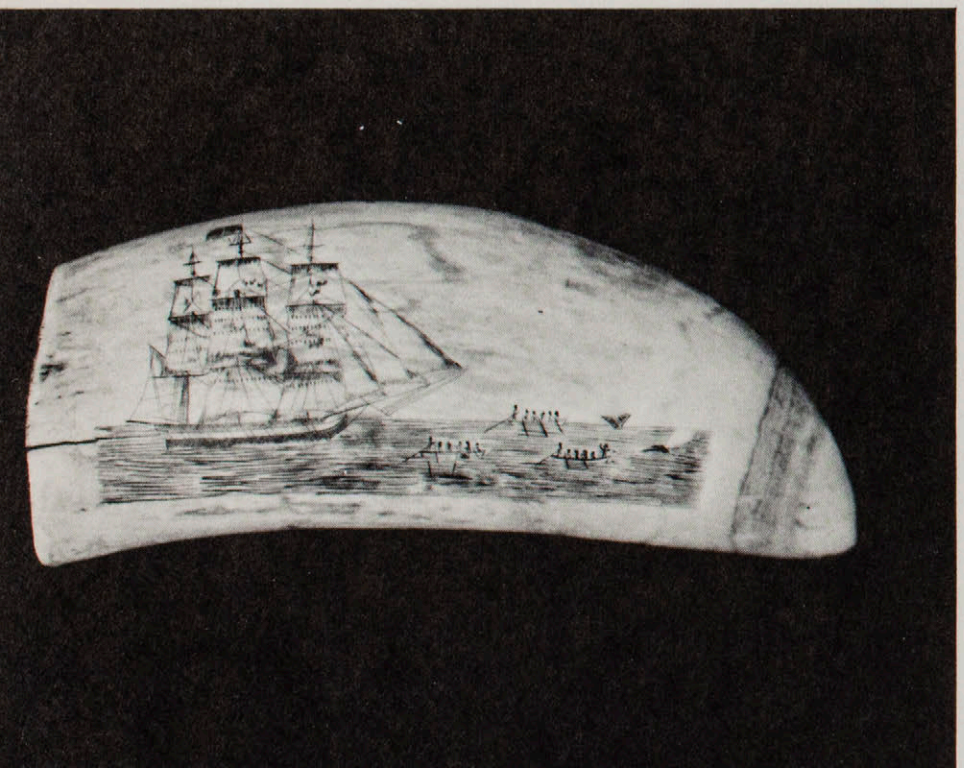


Two scenes etched, one Biblical, the other Indian. Whaling crews set up priorities for teeth to carve.

Flowers and ladies were favored motifs.

Elaborate scrimshaw probably etched much earlier than date on silver base hallmarked London 1916-17.

Obvious subjects were ships and whaling scenes.



value. The finding of such a bonanza, coupled with Captain Hussey's discovery that this sort of whale was not so rare as supposed, set the crafty New Englanders' minds to churning. Soon the Nantucketeers became the outstanding specialists among American whalemen, and they sought the spermaceti or "sperm" whale farther and farther at sea until their relentless chase led them to the world's most distant seas to kill the aristocrat and from his body to bring home vastly rich cargoes.

Thus was born the most hazardous American industry known before or since—deep-sea whaling.

This was not all. Deep-sea whaling in sailing ships meant as much as three or four years away from home and many dull, idle hours between "kills." The leviathan unwillingly came to the rescue, and, through Captain Hussey's efforts, a second birth was recorded —scrimshaw.

Unlike the other species of large whales (the plankton feeders whose mouths are filled with baleen, or whalebone, for straining the millions of minute organisms on which they feed), the spermaceti has a long underjaw fitted out on each side with a row of massive teeth with which it attacks its favorite food, the giant squid.

The three- to eight-inch teeth provided the raw material for the scrimshaw. The teeth naturally were much prized by the whalemen and definite priorities for the limited number of good teeth became established among the crew. The teeth, by tradition, belonged to the crew, but even here rank had its privileges.

After the rough surface of the tooth was filed and polished smooth, the real art work began. Using the ever present sailor's clasp knife or a handy sharp-pointed sail needle, the artist scratched or applied his design by means of many closely set dots.

Although the range of workmanship was tremendous, and lovingly done, the designs fell into the definite categories illustrated here. Much of the work was freely inspired and freely executed, but often the artist turned to pictures for his ideas, and even traced or pin-

pricked them onto the polished surface of the tooth before the final etching was done. Since the tooth was light-colored and the etching as such was not prominent, dried pigments or ashes from the ship's fires were rubbed into the designs in order to bring them to life. Pigments of different colors were sometimes used to make a truly colorful scrimshaw, but usually the black of the ashes sufficed.

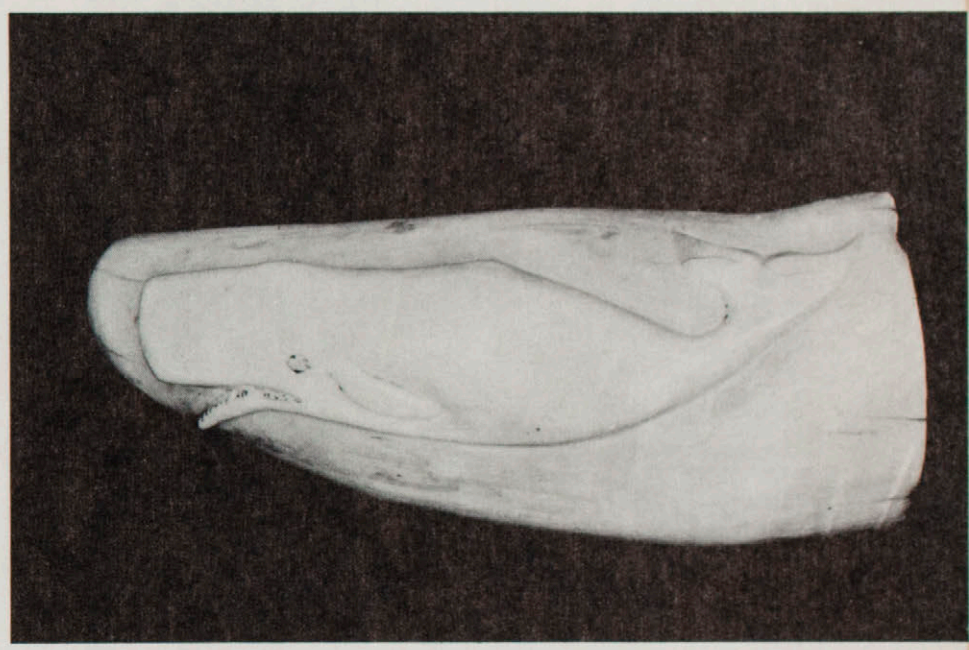
In addition to the engraved teeth, popular items made of whalebone, whale ivory, and baleen were ladies' busks, jagging wheels for crimping pie crusts, sewing bodkins, fids, and napkin rings. They were most often made from scraps from the rendering, or "trying out," of the whale's body. While these articles were generally included as scrimshaw, the graven teeth were by far the most prized items for presentation, never sale, on the return to New England.

The true birth date of scrimshaw can probably never be told, though it is mentioned in a whaler's logbook dated 1826 as being widely practiced. The origin of the name scrimshaw is unknown; however, its varied but related spellings indicate a common one. Some of the variations are squimson, scrimshorn, scrimshon, scrimshont, and scrimshander. The family name of Scrimshaw has been uncovered in early English records, and it is possible that some Yankee descendant of this line executed and brought home to a loved one the first engraved spermaceti tooth and thereby unwittingly gave his name to the art.

As fishermen of other nations joined in the pursuit of the spermaceti, they too copied the Yankee whalemen and took up the art of scrimshaw. Yet it is a truly American art form and one which was born, lived, and died in the two hundred year reign of deep-sea sailing voyages. While whaling is still big business, handwork is not, and there is little idle time for scrimshawing. In any case, the modern whaleman must step lively in order to get even a souvenir tooth before the dead whale disappears into the maw of the modern-day factory ship.

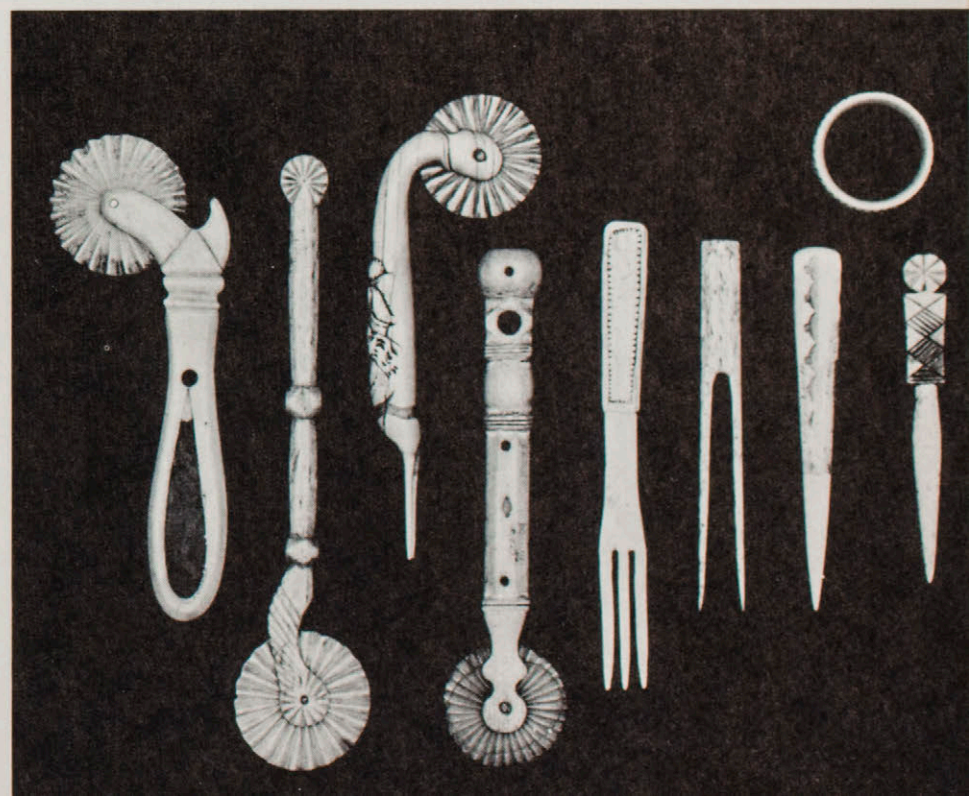
An unusual subject. Ashes from ship's fires were rubbed into designs to make them stand out.

Example of design created by pricking rather than scratching. Artist used sharp-pointed sail needle.



Rarely executed raised design.

Assortment of whalebone items including jagging wheels, fork, clothespin, fid, bodkin, napkin ring.



The Stela of Shen, carved limestone dating from 12th Dynasty of Ancient Egypt . . . the object and a line rendering by George Edwards.

George Edwards
. . . artist, Egyptologist, linguist

Translation of the Stela of Shen

ALICE MC CULLY *Quarterly Education Editor*

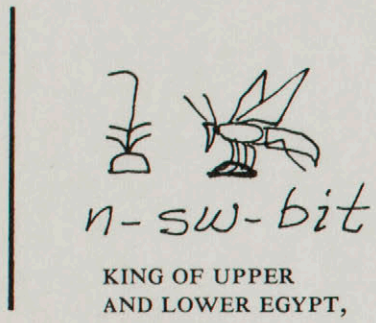
ALMOST by chance the Museum has become the recipient of a welcome contribution of scholarly research from Mr. George Edwards: the translation of the hieroglyphs on the Stela of Shen, a large piece of carved limestone on display in the Egyptian Room, a gift of William Randolph Hearst. Mr. Edwards' talent was discovered by Miss Frances Nugent during a regular gallery tour when he made some remarkably informative additions to the lecture. With Miss Nugent's encouragement, his interest in Egyptian hieroglyphs led to the translation of the stela and also of the characters of another Museum piece, the Squatting Scribe. He plans next to translate the writings on the mummy which draws so many visitors to the Egyptian Room.

In ancient Egypt, it was considered essential for a man, particularly one of prominence, to preserve his individuality and identity after death. Often there was a temple connected with his tomb to which the living came to worship and to bring offerings. It is likely that the stela was placed in the temple or tomb as a memorial to the deceased. Shen was an administrator and the overseer of the sculpturing of the royal palace of the second king of the 12th dynasty. The stela's carved hieroglyphs present prayers to the deceased, prayers and praise to the gods, the achievements and attributes of Shen, and his invocation offering to the gods. In addition, the stone portrays and identifies all of Shen's relatives.

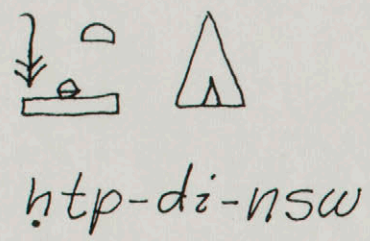
Though the carving on the stone was to be read from right to left, Mr. Edwards' reproduction of the text has been written from left to right to facilitate reading. Beneath each character he has given a translation and below that a literal translation. The report is thoroughly footnoted, a work of careful research. The paper, accompanied by beautiful drawings of the hieroglyphs, will be published in its entirety in a forthcoming issue of the *Bulletin of the Art Division.*

Mr. Edwards' interest in hieroglyphs dates from his study of art history, Egyptology in particular, at the Chouinard Art Institute. He believes that in order to become an expert on

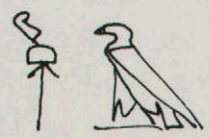
ancient Egypt, he must know its written language, since Egyptian language and art are inseparable. In his spare time, he is writing a book of notes, references, and translations of Egyptian hieroglyphs. He is self-taught in this and several other languages—Gothic, Anglo-Saxon, Arabic (important to an Egyptologist), and Japanese. Since he collects Hindu classical and folk music, he felt impelled to learn Hindustani; his Chinese scrolls inspired a study of Chinese. And he has taught himself enough German to facilitate research in art history. He learned Russian at the Army Language School at Monterey.



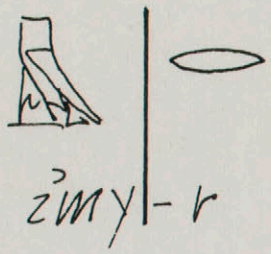
KING OF UPPER AND LOWER EGYPT,



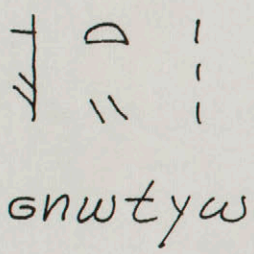
(THE) KING GRANTS A BOON



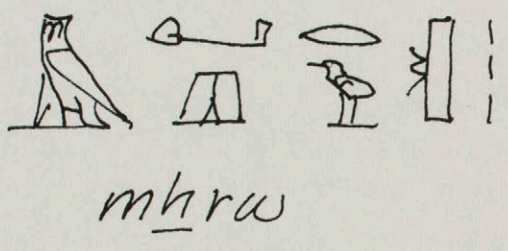
AMONG THOSE WHO ARE IN THE WEST,



• OVERSEER



(OF) SCULPTURING



(IN HIS) ADMINISTRATION

(SHEN WAS THE) KEEPER

(OF THE) MYSTERIES

Mr. and Mrs. Edwards and their three small children live in Encino in a house which they call "Little San Simeon," as it displays a collection of armor and weapons from the Middle Ages and the Orient, a collection of swords from China, Japan, and Korea, and Mrs. Edwards' collection of wood carvings. Mr. Edwards, who was originally from Independence, Missouri, started his collection during army service in Korea where he mystified his companions by spending his limited funds on Oriental armor instead of amusement. Employed as an artist by an electronics firm in the San Fernando Valley, he also has a small business, presently at a standstill because his partner is in the service. Together they reproduce antiques in plastics and rubber, so authentic in appearance that the original can hardly be distinguished from the reproduction.

The Los Angeles County Museum is delighted to receive George Edwards' translation of the Stela of Shen, which will stimulate the public to greater interest in the object and be a valuable contribution to students of the Egyptian collection.

The Docent Programs

ALICE MC CULLY

Quarterly Education Editor

The Children's Forum is held two Saturdays a month for seven- to twelve-year-old children.

THE docent programs of the Los Angeles County Museum offer the public a free educational service of good quality while presenting the trained volunteer with an unusual opportunity for community service and self-education. Docents are teachers or lecturers trained by the Museum staff to guide visitors through the galleries explaining and interpreting, presenting historical background and answering questions. Similar programs established in other museums and operating successfully for some time include those in the National Gallery in Washington, D. C., the Smithsonian Institution, and the Akron Art Institute in Ohio. Each Los Angeles docent has been given instruction by the Museum staff ranging from simple briefings to concentrated research and study of specific periods and items. They have had to devote many hours to reading and to the careful perusal of Museum exhibits in order to qualify to teach the public.

There are four groups within the docent program today. The first group, known as the Round Table, started six years ago when several women of varied backgrounds, drawn together by a common interest in the Museum, offered to do office chores in the Education Division. When the Monet show was presented, they experimented as guides, having been briefed by Miss Frances Nugent, Art Instructor for the Education Division. Their success led to the creation of the Treasure Tours, forty-minute tours highlighting the outstanding permanent exhibits in all departments on the main floor of the Museum. For special shows, slide talks are often presented by members of the Round Table, and lectures for special groups may be arranged in advance. The fourteen members of the Round Table started studying for the Bruegel and Modigliani shows in January.

Also trained to conduct Treasure Tours are the sixteen Valley docents, members of the Volunteer League of the San Fernando Valley. They are the first group to be organized specifically for lecturing at the Museum. Their study material and their teacher, Miss Nugent, are both from the Education Division. They will conduct tours every Tuesday, for all who wish to attend, and will give prearranged tours for special groups. The Valley Docents have a fine volunteer record in the Museum, acting as hostesses for large shows, cataloguing material at the William S. Hart Museum in Newhall, and staging two special functions at the Museum designed to familiarize Valley residents with the Museum program. These are Valley Day, a full day of

The Round Table group, established six years ago, prepares lectures for visiting shows.

lectures and exhibits, and the Valley Junior Junket, a day at the Museum for children of Volunteer League members.

The third docent group is composed of twenty-three members of the Junior League of Los Angeles. Their specific plan is to lecture to school children of the fifth and sixth grades only. Their course was prepared by Dr. Richard F. Brown, Chief Curator of Art, and is taught by Miss Nugent with supplemental lectures by the art curators. They are being given a comprehensive art history course based on the Museum's permanent collections. The lectures they are preparing will be tailored to fit the school curriculum with the help of the Art Section Curriculum Branch of the Los Angeles City Schools, and a preparatory syllabus will be sent to each teacher in advance. It is anticipated that five hundred school children a month can be served in groups of six or seven starting in the fall of 1961. The program will be open to all public and private schools in Los Angeles County upon request.

Docents of the Volunteer League of San Fernando Valley conduct Treasure Tours.

The Junior League of Los Angeles docents will schedule tours of school children of the fifth and sixth grades.

Children's Art Forum, formerly called the Children's Gallery Tours, is held on the first Saturday of each month for all children between the ages of seven and twelve. The leaders have received an informal briefing from Miss Nugent on each of the galleries. The children, divided into age groups, are taken on half-hour tours of the permanent collections and the special shows and are encouraged to ask questions and offer opinions. They then gather for a drawing session so that they may express their reactions to what they have seen. Starting in March, 1961, the Children's Forum will be held on two Saturdays a month, and it is hoped that additional volunteers will be available to help. Miss Nugent will train them.

These four groups comprise the docent program of the Los Angeles County Museum at the present time. Each in its field is giving a valuable service to the Museum staff and the public. The docents themselves express boundless enthusiasm for what they are doing and praise for one another's accomplishments. They all feel they can never repay in volunteer service to the community what they have gained from the docent program in knowledge, appreciation, and permanently enriched lives.

Recently, the Museum Association Volunteer Council was set up as a committee to coordinate the women's volunteer activities which are sponsored by the Museum Association and to relieve the staff of the burden of details surrounding volunteer participation in the Museum. All offers of and requests for volunteer services must go through this committee. Mrs. Stuart E. Weaver, Jr., its chairman, emphasizes that with the exception of the Junior Art Council and the Costume Council, whose aims are very specific, all Museum volunteers must be trained in their jobs before they can be of value. The person with the time and inclination for this type of activity can fill a definite need of the Los Angeles County Museum in its effort to serve the cultural needs of the rapidly increasing population of this area.

The Museum Spotlight

Dr. Herbert Friedmann, New Director

THE MUSEUM SPOTLIGHT focuses in this issue on Dr. Herbert Friedmann, new director of the Los Angeles County Museum. Born in New York, Dr. Friedmann received his Bachelor of Science degree from New York City College and his doctorate in ornithology from Cornell University. Before joining the staff of the Smithsonian, he taught at Brown and Amherst and was a research fellow at Harvard.

For the past thirty-one years Dr. Friedmann has been a member of the Smithsonian staff, first as curator of ornithology and then, for the last three years, as Head Curator of Zoology. He is the author of many scientific books, notably on ornithology, and has participated in expeditions to the Mexican border, Argentina and south, east, and central Africa.

He has been president of the American Ornithological Union, the zoology section of the American Society for the Advancement of Science, the Biological Society of Washington and the Paleontological Society.

A distinguished scientist, Dr. Friedmann has also been considered for many years an authority on medieval and Renaissance art, particularly the symbolism of birds and animals in European art.

Wild Flower Exhibition

Of great interest to western wild flower fanciers is the Wild Flower Exhibit in the Changing Exhibition Hall on the ground floor of the Museum. Through May 15, the lovely water color paintings of the desert artist, Mrs. Jane S. Pinheiro, will be shown. These paintings are on loan from the Theodore Payne Wildflower Foundation.

Emmenanthe penduliflora, *or "Whispering Bells," gets its name from the tiny bell-like flowers which, after they dry up, remain on the stalk to whisper with the passing wind.*

On Saturdays and Sundays carefully labeled fresh wild flowers are also on display. Rancho Santa Ana Botanic Gardens are supplying many of the flowers and some are from the Theodore Payne Wild Flower Section at Descanso Gardens.

Miss Bonnie C. Templeton, Curator of Botany, has planned to give talks and has also asked prominent authorities to speak on the floral and art display of wild flowers.

Opening of Marine Hall

Plans are under way for the installation of a Marine Hall on the second floor in the area formerly occupied by the auditorium. Dr. David K. Caldwell, Curator of Marine Zoology, has tentatively outlined the subject matter to be included and the design for the hall is in the hands of Henry Anson Wylde, Chief of the Exhibitions Division.

Under Mr. Wylde's direction, renovation of the hall has already begun. The walls have been completely repaneled in wood and the lighting revised.

The exhibit will require construction of models as well as the collection and preparation of actual specimens of game and commercial fish and other marine life. Completion of the hall may not be expected for a year or two.

In the meantime, temporary exhibits of marine life will be shown in the hall. The first of these, which opened in March, is a photographic exhibit, "Exploring the Sea: An Introduction to Marine Biology," comprised of enlargements from 35 mm kodachrome slides in Dr. Caldwell's files.

George Bellows Lithographs on Display

Fifteen lithographs by George Bellows (1882-1925), one of America's greatest illustrators and artists in the native tradition, are now on display in the Museum. Selected from the Museum's constantly expanding collection of graphic art, these works will remain on exhibition for an indefinite period.

According to Ebria Feinblatt, Curator of Prints and Drawings, the lithographs include many of Bellows' best known subjects, drawn from the prize fight ring and the life of the crowds, as well as his portraits and religious subjects. Also on view is a study of a male nude, dating from the artist's early period when, instead of drawing directly on the stone, he transferred the drawing to it. This transfer lithograph has been lent to the exhibition by George Longstreet.

A Party for Donors and Lenders

On Monday, March 27, a dinner given by the Museum Associates was held at the Museum in honor of the lenders to the Modigliani and Bruegel exhibitions. The donors to the building fund for the new Art Museum were also present as well as prominent Los Angeles art critics.

Mr. Edward W. Carter, Chairman of the Associates, and Dr. Richard F. Brown, Chief Curator of Art, formally thanked the donors and lenders of Modigliani pictures and Bruegel prints for making the exhibitions possible.

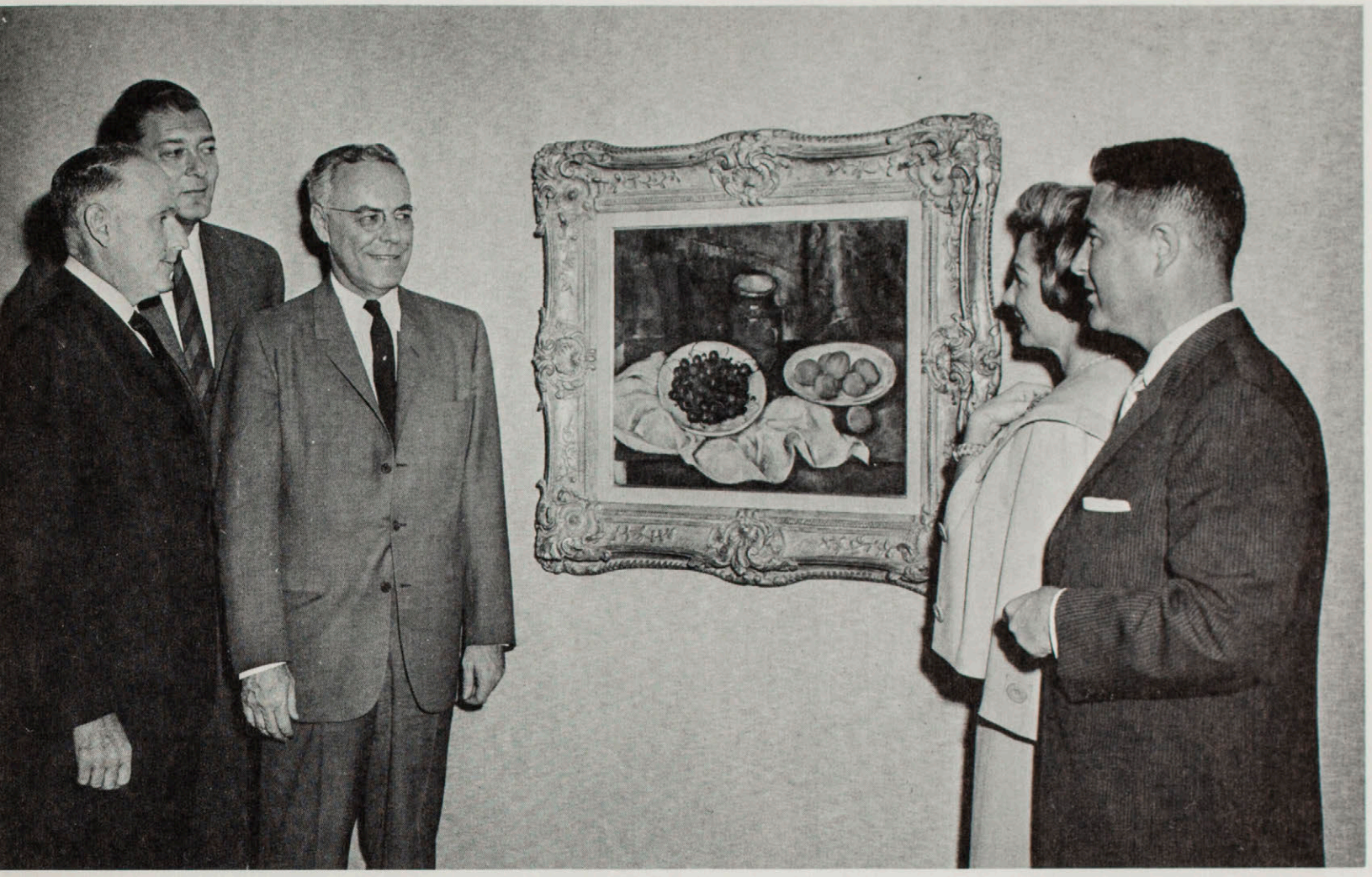
Presentation of a Cézanne

A magnificent oil painting by the famed nineteenth century artist, Paul Cézanne, was received as a gift for the people of Los Angeles on January 17.

The picture is titled *Still Life with Cherries and Peaches* and was painted about 1887. It was accepted by the Board of Directors of Museum Associates at its regular monthly meeting in the Museum with Edward W. Carter, Chairman, presiding. Museum Associates is the nonprofit group responsible for raising over five-and-a-quarter million dollars so far toward their goal of seven million to build the new Los Angeles County Museum of Art.

The painting is one of the most important works of art ever to come to Los Angeles, with a value of about three hundred thousand dollars, according to Richard F. Brown, Chief Curator of Art at the County Museum who will be Director of the new Art Museum.

The gift was made by the Adele R. Levy Fund of New York, a private philanthropic foundation whose trustees are responsible for distributing among worthy American institutions the paintings from the collection of the late Adele Rosenwald Levy. Mrs. Levy was one of the country's most notable art collectors, and over a period of many years she gathered an outstanding group of Impressionist and Post-Impressionist works in her New York home. She served as First Vice-Presi-



The newly presented Cézanne painting, Still Life with Cherries and Peaches, *is admired by (left to right) Mr. Armand Deutsch, Mr. Sidney F. Brody, Mr. Edward W. Carter, Mrs. Deutsch, and Dr. Richard F. Brown.*

dent of the Board of Trustees of the Museum of Modern Art, an institution to which she made many generous donations in her lifetime, in addition to supporting The Metropolitan Museum of Art in her native city.

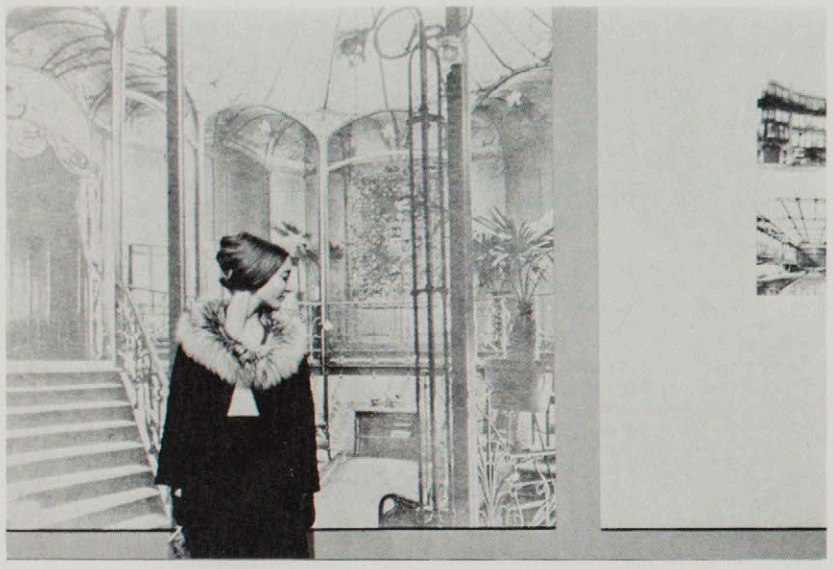
At the Museum to make the presentation were Mr. and Mrs. Armand Deutsch who make their home in Beverly Hills. Mr. Deutsch, one of Mrs. Levy's two sons and a member of the Board of Trustees of the Adele R. Levy Fund, explained why such a splendid gift to a city on the west coast follows the explicit wishes of his mother:

"It was my mother's feeling that several New York museums have received, and still are receiving, great art collections in bulk. Many of these treasures don't count as much and cannot be used as effectively for the enjoyment and education of the public as they could in younger communities where there has not been time to amass such cultural riches. She requested, therefore, that the pictures which became the property of The Fund upon her passing be distributed to outstanding institutions in other parts of the country."

Mr. Carter, in receiving the Cézanne on behalf of Museum Associates, expressed the gratitude of his Board for being offered the choice of one of the prized paintings from the collection.

The Museum Association Newsletter

At the "Rococo" costume and "Art Noveau" receptions.



OFFICIAL Museum attendance for 1960, the highest in its history, was 1,058,000. The previous record was in 1949, the year the Berlin Masterpieces were here.

Art Reception

At the Museum Association reception for the "Art Nouveau," the crowds swirled as gaily as the paintings' motifs. This remarkable exhibition, organized by the Museum of Modern Art, depicted the art craze which became international at the turn of the century in paintings, sculpture, furniture, jewelry, glassware, and costumes.

Membership Drive

The Association's 1961 drive to increase the number of memberships, particularly at the $25 "contributing" level, was celebrated at the Modigliani pre-party Tuesday, March 28th. With 550 contributing members invited, friends of the Museum filed, at leisure, past buffet supper tables and through the exhibition of paintings and drawings by the famous Italian artist of the early 20th century. The members' enjoyment of the exhibition was enhanced by prior receipt of another membership benefit, the handsome catalog prepared by Frederick S. Wight, director of the exhibition and Head of the Art Galleries at the University of California at Los Angeles.

Children's Tours

Children's tours have been notably popular this spring, with volunteer docents helping the staff of the Education Division guide the ever-moving tourists in the right directions. Among those caught in action were the Museum Association members' children and those of the Los Angeles Junior Programs, the Junior League of Los Angeles, and the Volunteer League of San Fernando Valley.

Photographs by Leanora Miller.

At the "Art Nouveau," Sampson de Brier, actress Merene Marrow . . . and fashion designer, Dominique.

New Museum Association memberships for 1960

Transferred to Membership in Perpetuity

Mrs. Alfred B. Clark

Transferred to Life Membership

Mrs. Leo S. Bing

New Corporate Memberships

E. B. Bradley Company
Lytton Savings & Loan Assn.

Transferred to Benefactor Membership

Mrs. Rowland Lee
Mr. William L. Pereira

New Benefactor Memberships

Mr. Earl B. Bradley
Mrs. Nickus Donnelley
Dr. Hubert Eaton
Mr. William M. Harris
Mr. & Mrs. Bart Lytton

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Mr. E. L. Andermann
Mr. J. A. Armstrong
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Mrs. Louis C. Blau
Dr. Merle Brooks
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Dr. Seeley G. Mudd
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Mrs. Kathryn N. Newfield
Mrs. J. R. Osherenko
Mr. Harry J. Pack
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Mrs. William D. White
Mrs. Milton A. Wise
Mrs. Robert N. Worth
Mrs. Anna Brooks Wyckoff
Professor J. Donald Young
Mrs. Philip Zobelein

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